

5-2018

Dream

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ROCHESTER INSTITUTE OF TECHNOLOGY

A Thesis Submitted to the Faculty of
The College of Imaging Arts and Sciences
School for American Crafts
In Candidacy for the Degree of
Master of Fine Arts
Metals & Jewelry Design

Dream

By

Dongyi Wu

2018.5

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Abstract

People's dreams are what interest me most as an artist. Life events, emotional experiences, desires and other personal matters do not come to a person by accident. They are also the things that symbolically shape the images in each of our minds.

We have various images that arise in our dreams caused by daily experiences, personal matters and sensations experienced in our lives. All images or ideas that occur in dreams are recreated, and real emotions are able to appear clearly. Emotions in dreams tend to be real and clear, and our sensitivity to them promotes the clarity of genuine emotion. In addition, I consider emotions to be also the motivating force of our dreams. This gives rise to humans feeling a strong connection with their dreams.

To further focus my concept in terms of my thesis project, I paid attention to anxious dreams. The anxious dreams I have had are much more attractive than happy dreams. The feelings of anxious dreams are more intense and deep than any others.

Anxiety is a feeling of fear, uneasiness, and worry, which is essentially the expectation of a future threat. What I feel most anxious about is the unpredictability and uncertainty of my future. I hope to struggle to control all those feelings of uncertainty, to select what I really need from all of my experiences. However, it is difficult. Those elements may depend on other people or factors like nature, surroundings, space and time. Under the circumstances, although I worried about

them, all the uncertain events have continued to happen, and they cannot be predicted.

Discussion of Sources and Research

People's dreams have interested me a lot since I was a child. A great number of my early dreams had bright colors, mysterious content, and impressive details, which were different from the dreams described by my parents. They have insisted that dreams could only be black and white, and the images in their minds were vague because they could not remember any details. I remember I talked to my friends about the different dream experiences my parents and I had. The result was far from what I had imagined. No one could persuade others to agree on a single understanding about dreams. These varied dream experiences aroused my interest when I was very young. When I was a middle school student, I experienced an essential change that helped me to improve my comprehension of dreams. At that time my life was fully engaged by the pressure of academic work. This gave rise to frequent dreams about continually running in infinite spaces, which were different from the dreams of my early childhood. At that time, I was gradually aware of the connection between life experiences and dreams. As the owners of these mysterious and unpredictable dreams, dreams seemed to "narrate" something we experienced in daily life in an abstract and inconceivable way. So this event helped me to interpret the different dream experiences among my parents, friends and myself.

The increasing interest and my previously simple understanding about dreams stimulated me to further explore them as the theme of my thesis project. At that time,

my previous idea that dreams seemed to “narrate” something we experienced in daily life could not satisfy me. I was eager to know the motivational force of our dreams. Using a metaphor, these fragments arise in dreams like the actors and props placed on a stage. Even so, I still felt the need to identify one director for the show, and what I found is that the director was the emotions in dreams.

Emotions in dreams

The initial exploration of the motivation of dreams was very difficult. Although I did not find the motivation at first, I was attracted to the emotions that present in my dreams. I detected that the emotions shown in dreams are different from the emotions in waking life, but at the same time, they do have some connection with each other. As for daily life, I naturally have various emotions that have been influenced by real events or experiences. I like the idea that describes the connection between emotions and experiences: “the body is the place where we feel affected by the world, and through which we engage and seek to alter our surroundings or situation. Emotion is a bodily activity through and through.”¹ In comparison with the daytime, emotions in dreams seem to be hard to understand; those intensive, powerful, genuine emotions are accustomed to flooding minds in dreams. However, although emotions produced by dreams are quite different from daily existence, I argue that the emotions in both dreams and during waking hours stem from the same experiences, which form in

¹ Maiese Michelle, *Embodiment, emotion and cognition* (New York: Palgrave Macmillan, 2011), 50.

daily time. What Freud pointed out in *Interpretation of Dreams* supports this view:

“Our dream-thoughts are dominated by the same material that has occupied us during the day and we only bother to dream of things which have given us cause for reflection in the daytime.”² In my view, the reason why emotions in dreams look different is because the hidden and forgotten emotions in daytime are revealed in dreams where no barriers are capable of blocking them. Take my dreams, for instance. I have dreamed about trains for many years. In dreams, I sometimes am running after a train, and sometimes I am sitting in one. I have thought these images are related to my experiences of traveling with my mom from city to city since I was very young. Although the real-life experiences made me feel anxious at first, I thought I had become used to travel from north to south over the following years. However, dreams about trains have been some of my most memorable dreams until now. Once the images of trains appear in my dreams, my mind is besotted with anxiety, uneasiness and insecurity while still asleep. In this case, all of these points inspired me to speculate that the emotions have a strong relationship with dreams. Dreams allow us to experience emotion in a more intuitive, clear and real way, which is hidden from or forgotten by us in the daytime.

Emotions are the motivating force of our dreams

As the emotions are experienced in dreams in a sensitive and real way, I argue that

² Freud, Sigmund, *The interpretation of dreams*, 1st ed, ed. James Strachey (New York: Basic Books, 1955), 174.

dreams provide a method to allow us to release suppressed emotions. As such, I believe emotions have also become an essential part of dreams. An instance also given by Freud, is “if I am afraid of robbers in a dream, the robbers, it is true, are imaginary—but the fear is real.”³ The story helps me to associate with my own experiences. When I wake up in the morning, there is usually nothing but fuzzy memories about the emotions such as anxious, joyful or peaceful that arose in my dreams. Nothing sophisticated could be recalled from my dreams, until some elements related to the contents of dreams appeared in my real life. It shows that the emotions in dreams maintain a mighty power even exceeding the attention we pay to the contents of dreams.

The other thing I want to put forward in relation to these experiences is that the expression of our emotions in dreams is much more important than to achieve “goals” in dreams. I found both Eastern and Western literature and philosophies have many explanations for the images in dreams. However, it is interesting to note that when everyone tries to find the implications of dreams, people seldom dare to assign them a certain definition. But comparing with the explanation about implications of dreams from literature and philosophies, it inspired an idea: dreams are not logical systems that are produced with accurate elements. They are more like artists who, inspired by daily experiences, express whatever they want. Recall Freud’s example of the person who was afraid of robbers in the dream. Regardless of the fear that the dreamer

³ Freud, Sigmund, *The interpretation of dreams*, 1st ed, ed. James Strachey (New York: Basic Books, 1955), 460.

displayed in the dream, people tend to pay attention to “robbers” as the main information given by the dream. However, if we refocus on the fear, it is not hard to find that the images of “robbers” are replaceable, but “the fear is real.” Therefore, I believe that those repressed emotions are the motivating force of our dreams. So when we peel off all the images in dreams, the only thing that is left in our dreams is the revealed emotion, clear and real.

Anxious Dreams

To further narrow down the concept of my thesis, I decided to pay attention to one specific type of dream. Accordingly, anxious dreams became my focus. The thing that stimulated me to focus on anxiety was attributed to this statement in Freud’s *Interpretation of Dreams*: “Two ladies...have actually given statistical expression, based on a study of their own dreams...they find that 57.2 per cent of dreams are ‘disagreeable’ and only 28.6 per cent positively ‘pleasant.’”⁴ They mentioned they had some “anxious-dreams” that gave them “unpleasurable feelings”, which allowed me to associate this example with my situation. Successions of anxious dreams have occupied an important position among all kinds of dreams of mine. Additionally, I find anxious dreams for me are much more compelling than others. In my view, the feelings of worry, uneasiness and fear shown in anxious dreams allow the dreams to be more memorable with more details than any other types of dreams. Because of the character of anxious dreams, I believe that they have the irreplaceable ability to lead

us to find the true emotions from each of our dreams that we are really eager to understand.

The feelings of unpredictability and uncertainty in my anxious dreams

Anxiety is usually described as the feeling of fear, uneasiness and worry. I strived to recall my experiences with my anxious dreams, and then I gradually detected the feelings of unpredictability and uncertainty that made me feel unpleasant. It reminded me of the definitive words in a definition of *Anxiety*: Anxiety is an emotion that signifies the presence of a danger that cannot be identified.⁴ At times, I was tempted to control the uncertain factors in my dreams, but it was difficult because the contents or the elements formed in dreams would not allow me to dominate them. They usually show as objective items like natural things, spaces, time or other objects out of my control. Although I remain worried, all the uncertainty just continues to be felt occasionally and cannot be predicted. It brought back my memory of a dream that occurred in 2015. This dream was a silent and endless dreamland. There were some islands, most parts were submerged in flowing water (Figure 1), but the top parts were exposed. And all the streams were silently flowing in one direction (Figure 2). Below the streams, there were many whirlpools. I felt worried and fearful about the movement of the stream, but I was not afraid of the whirlpools. I stood in the middle

⁴ Goodwin Donald W. *Anxiety* (New York: Ballantine Books, 1987, c198), 3.

of the streams and strived to control or find the direction of the streams. But nothing could be changed or predicted. The dream occurred at the beginning of my thesis year. At that time, I spent all of my waking hours on conceiving my new project and considering my future plans. The sense of uncertainty was the only impression I had of that time, and because of this, the anxious emotions shown in the dream interested me a lot. I considered that the dream might be expressing a more real emotion instead of the obvious feeling of confusion. In this case, I attempted to design the body of my works related to the content of the dream and as a way to examine it.



Figure 1. Dongyi Wu. Islands soaked in flowing water, drawing, 2015.

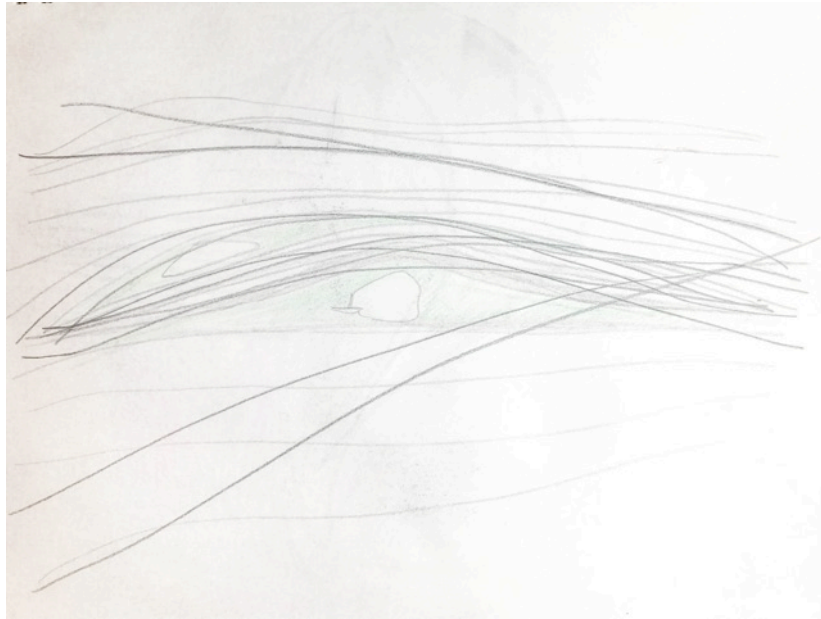


Figure 2. Dongyi Wu. All the streams were silently flowing to one direction, drawing, 2015.

Influences of other artists and art movements

During the time I was preparing my thesis, I received inspiration from several artists.

Giorgio De Chirico's paintings occupied an important background of my thesis.

Chirico was known as a surreal artist, and his works have influenced me greatly since I was a first-year graduate student. Usually Chirico's pieces combined clear representations of lonely cities, streets, towers and arcades with threatening shadows of unseen presences. I especially like the feeling of strangeness and mystery he conveyed through silent circumstances. In writing *Sur le Silence*, Chirico even warned to "beware of the silence" that precedes great cataclysms.⁵ Strange proportions, perspectives and rich colors were used in almost all of his works, such as *Red Tower* and *Melancholy and Mystery of a Street*. They led me to focus on information hidden

⁵ Henning, Edward B. *The spirit of surrealism* (Cleveland: Cleveland Museum of Art, c1979), 53.

in the images, which directly impacted the direction of this thesis.



Figures 3, 4. Giorgio De Chirico. *Red Tower*, 1913. Giorgio De Chirico. *Melancholy and Mystery of a Street*, 1914.

The other artist who impressed me deeply was German-born Jewish American sculptor, Eva Hesse. I became fascinated by her style, which combined organic forms with a sense of minimalism. Hesse embraced both repetition and the paradigm of polar opposition to suggest variations as well as the process of transformation.⁸ Her style was different from the geometric style. I have been encouraged by her style since my original narrative style was influenced by minimalism. Furthermore, the way Hesse exhibited her works had an effect on the construction of my own work, such as the piece *Dream5* (Figure 36). The way she positioned her pieces as free standing and hanging with naturally falling forms, such as in her series *Several* (1965), led me to

⁶ "Giorgio de Chirico, The Red Tower (La tour rouge)," Guggenheim, accessed April 2018. <https://www.guggenheim.org/artwork/853>

⁷ Paul Stevens, "Bite 8: Giorgio de Chirico - Melancholy and Mystery of a Street, 1914," Reality bites art blog, December 2010, <http://realitybitesartblog.blogspot.com/search?q=Melancholy+and+Mystery+of+a+Street&max-results=20&by-date=true>

⁸ Cooper, Helen A. Berger, Maurice. Baier Lesley K. *Eva Hesse: a retrospective* (New Haven, Conn.: Yale University Art Gallery, c1992), 79.

prioritize the installation of my work to help me to convey the feeling of fluidity.



Figure 5. Eva Hesse. *Several*, 1965.

Before I explored the work of Eva Hesse, I had been influenced by minimalism. The avant-garde style that emerged in 1960 tends to consist of single or repeated geometric forms, a style that was entirely distinct from my previous works. “They tend to real the gallery as an actual place, rendering the viewer conscious of moving through this space.”¹⁰ The art pieces created by Carl Andre, Tony Smith and Richard Serra undeniably appeal to me as well. I like that they represent their works with simplified and abstract expression. Also, I was inspired by the connection they created between spaces and pieces. That they regarded the spaces around the works as part of their art made me rethink the spaces that surrounded my pieces. So I gradually

⁹ Cooper, Helen A. Berger, Maurice. Baier Lesley K. *Eva Hesse: a retrospective* (New Haven, Conn.: Yale University Art Gallery, c1992), 214.

¹⁰ Meyer, James, *Minimalism* (London: Phaidon, 2000), 15.

combined the forms of minimalism with my original style. In this case, the structure of my pieces had begun to include repeated simplified forms. For instance, my piece *Dream7* (Figures 29-31) was composed with linearly organized rectangular steel sheets with fluid shapes. The artwork was inspired by the piece *Inside Out* made by Serra in 2013.

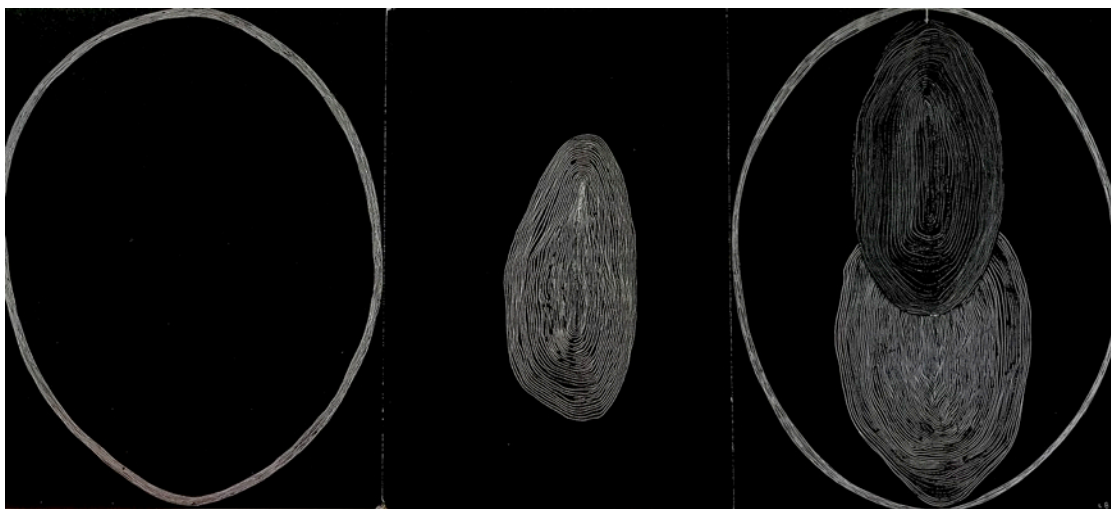
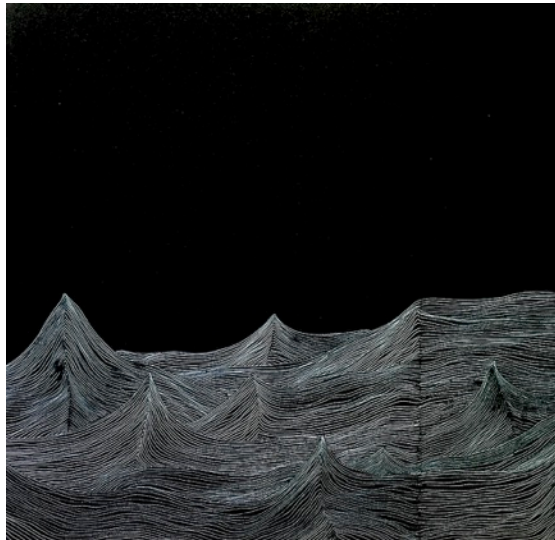


Figure 6. Richard Serra. *Inside Out*, 2013.

The last artist associated with my thesis is Louise Bourgeois. Her well-known sculpture pieces were inseparably bound to her drawings. In her realistic form the drawings come over us like negative memories, recognizable attached to time and place.¹² In particular, I enjoyed two of her drawings made in 2002 that were both named *Untitled*. The lines engraved on the boards were placed with sensitive and delicate methods, which inspired me to explore the expression of detail in my works *Dream2* and *Dream3* (Figures 18-22).

¹¹ "Richard Serra," Artsy, accessed on April 2018, <https://www.artsy.net/artwork/richard-serra-inside-out>

¹² Bourgeois Louise, *Louise Bourgeois: drawings and sculpture* (Köln: W. König, 2002), 6.



13

Figures 7, 8. Louise Bourgeois. Untitled, 2002.

¹³ Bourgeois Louise, *Louise Bourgeois: drawings and sculpture* (Köln: W. König, 2002), 204-207.

Critical Analysis

As aforementioned, the feelings of unpredictability and uncertainty make me feel uncomfortable. Also, I came to the conclusion that repressed emotions are the motivating force of our dreams. According to these ideas, I thus believe that uncertainty and unpredictability were the motivating forces that allow me to have these dreams. So I decided to express the unpredictable and uncertain feelings shown in my anxious dreams. Moreover, I chose the anxious dreamland not only because of the strong features of uncertainty, but because the dream conveys silent feelings. I considered that the silent feeling would help my audiences to think about the information hidden in my pieces. So I was eager to convey the anxious feelings buried deeply in the silent dreamscape. Therefore, unpredictable feelings set in silent scenes are the theme carried throughout my thesis works.

Streams and Whirlpools

I turned my attention to the content of the dream to find how my dream reveals the feelings. I was watching the slow motion of the streams around me as the first image in the dream (Figure 9). All the streams were flowing quietly in one direction. The dreamland seemed to be endless and silent. I felt worried and fearful about the movement of the streams. The second image was comprised of whirlpools below the streams, and the whirlpools looked to be slow and deep (Figure 10). I was not afraid

of them since they felt more like innocuous ancient creatures for me. They were breathing and growing, but those changes were too slow to see. My feeling seemed to symbolize the inner struggle based on my anxiety about unpredictable things. According to the content of the dream, I realized the flowing streams symbolized the anxious emotion. The streams flowing with their own rhythm to an unknown destination was a metaphor of anxiety, since either the rhythm or the destination of streams were out of my control. Streams would be considered one of the main elements applied to my pieces. In comparison with streams, the whirlpools as the second image express a silent struggle. However, something like this inner struggle was changing with slight movements against the silent background.



Figure 9, Dongyi Wu. The movement of streams, sketch, 2015.

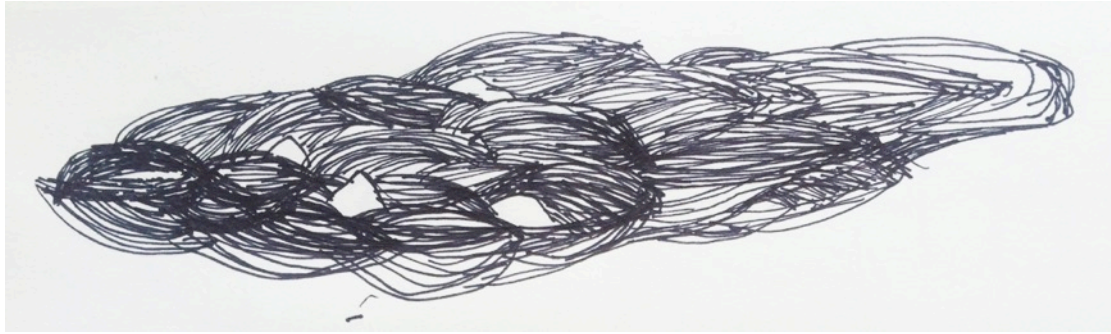


Figure 10. Dongyi Wu. Whirlpools, drawing, 2015.

Fluidity



Figure 11. Dongyi Wu. Fluidity, drawing, 2016.

Figure 12. A model depicting the flowing streams, which became the early model for *Dream5* (Figure 36), 2016.

To express the unpredictable feelings in my pieces, I decided to create fluid shapes

inspired by the form of streams. Fluid forms make it possible to produce a moving feeling that implies everything is changing and nothing can be predicted. I divided the fluid shapes adopted in my art into two categories. First, I made use of gradually changed forms (Figure 13), and second, I designed the connections among different sections for individual works: only parts of them appeared on the first block, with the remaining parts present on the second one (Figure 14). In addition, the installation helped each piece to express the sense of fluidity. Some compositions were created to fall naturally under gravity, which also demonstrated the sense of fluidity.

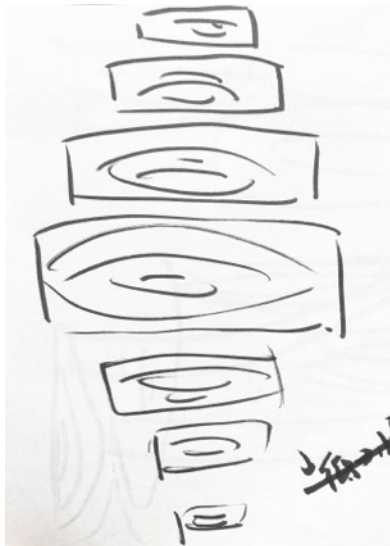


Figure 13 (Left). Dongyi Wu. Gradually changed forms, sketch, 2016.

Figure 14 (Right). Detail about “connections among different sections for individual works”, Photo Credits: Elizabeth Torgerson-Lamark

The first art form *Dream2* (Figures 18, 19) expresses the inner struggle hidden in the silent surrounding, reproducing the whirlpool image in the dream. The main elements shown on the piece are whirlpools. I created the whirlpools by gluing layers of newspapers together and then carving them with sharp knives (Figure 15). This

technique contributed to the diversity among the thicknesses of the newspapers' layers, which ensured separate features for the different layers. In order to highlight the details created from the newspapers, the outline of the composition was rendered as simple squares. The comparison between simple outlines and complex internal details illustrates the struggle hidden deep in the heart. Meanwhile, the other eye-catching feature of the piece was achieved by using a variety of sizes for the sections. The gradually changing forms shown across separate blocks of whirlpools emphasized the fluidity. Resin as a transparent material placed at the bottom of each section appears like the flowing of silent streams, and the newspapers' gray color conveys the feeling of silence and peace. I am extraordinarily fond of the reaction between the resin and the newspapers. The newspaper turns black in contact with the resin (Figures 16, 17). The black color brings an uncanny and uneasy sense of a silent atmosphere.

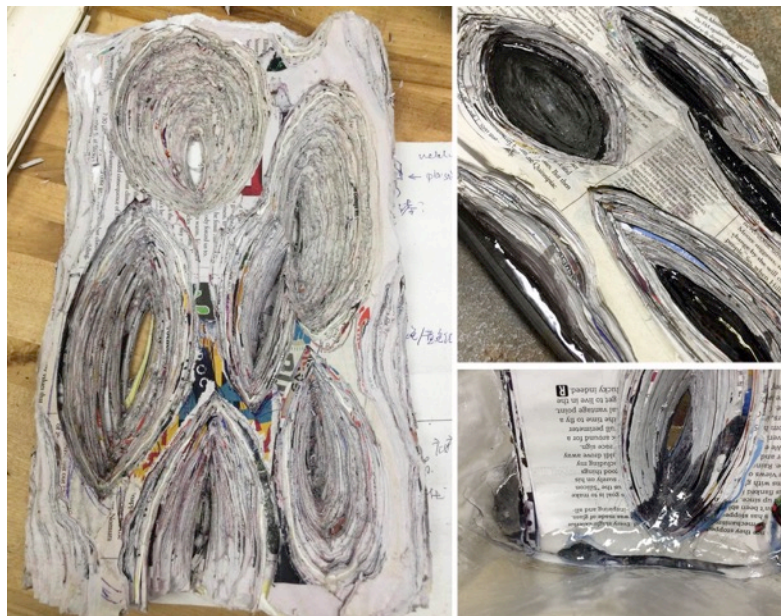


Figure 15 (Left). Texture of the carving newspapers.
Figures 16, 17(Right). The newspaper turns black in contact with the resin, Test pieces.



Figure 18. Dongyi Wu. Dream2 (Gallery view), 2016, 58"×7"×2.5", Newspapers, resin, Photo Credit: Elizabeth Torgerson-Lamark

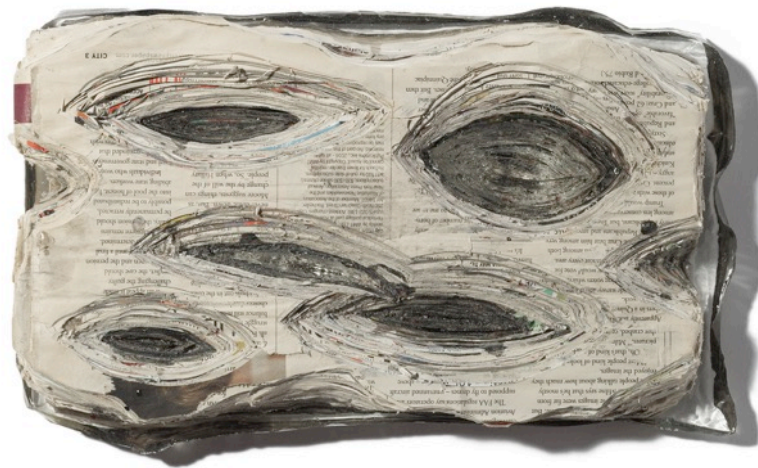


Figure 19. Dongyi Wu. Dream2, 2016, 58"×7"×2.5", Newspapers, resin, Photo Credit: Elizabeth Torgerson-Lamark

As the materials of the second art piece, *Dream3* (Figures 20-22), I used old books and resin. A new configuration and scale make this piece different from the previous sculptural work. This work not only focuses on the expression of whirlpools, but also underlines fluid and endless feelings. Through the piling of old books, a contour for the piece came into being as a curve that echoes an endlessly flowing stream. I had tried different ways to build the curve with large numbers of books, changing the placement of books or trying to arrange the whole piece on different angles and on various surfaces. I finally chose to keep the fluidity of the piece, and also make sure the structure is stable. The 88-inch size of the form also helps to manifest the aspect of endlessness. This work falls naturally under the force of gravity, emphasizing a fluid sense.





Figures 20, 21, 22. Dongyi Wu. Dream3, 2016, 88"×24"×8", resin, old-books, nails,
Photo Credits: Elizabeth Torgerson-Lamark

Dream6 and *Dream7* (Figures 25-31) maintain my vision for the expression of fluidity. Distinct from the previous two pieces, those two art forms were used to show the first dream image: all the streams were flowing towards one direction silently. In this case, to avoid the intricate details on the previous two pieces, the material I chose was merely metal with simple organic forms. As for the copper piece, I assembled it with three layers of copper in a horizontal direction (Figures 23, 24) and then forged the metal into curves like streams. It is worth mentioning that this copper composition does not consist of one sheet of copper; it was divided into several vertical sections. In order to keep the fluid sense, the separated parts are obliged to have a connection with each other. So the curvature of the following parts needed to be consistent with the one in front.

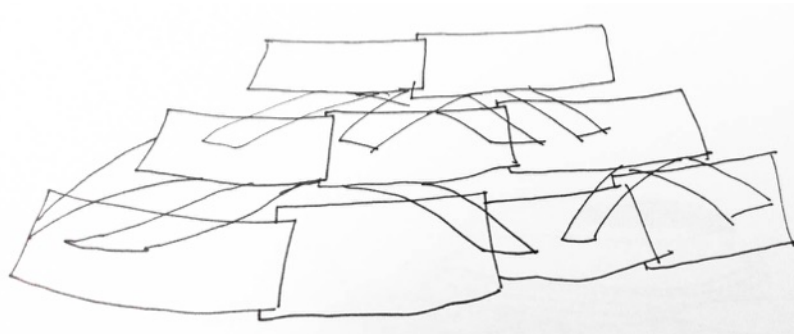


Figure 23. Connections among the layers of sheets in a horizontal direction, sketch.

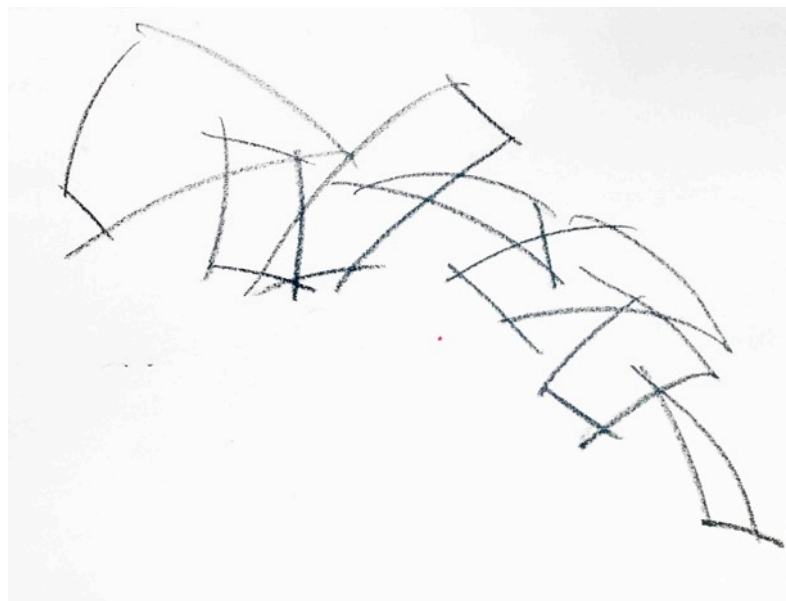
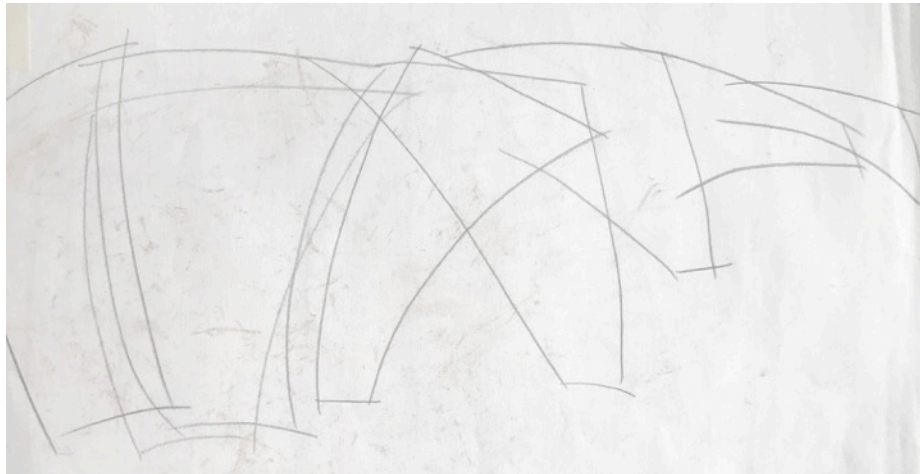


Figure 24. First layer of copper sheet with second and third layers of paper model.



Figures 25, 26. Dongyi Wu. Dream6, 2016, 55"x13"x6", copper, Photo Credits:
Elizabeth Torgerson-Lamark

The fluid shapes were built from the linearly organized rectangular steel sheets, which kept a more geometric shape compared with the copper composition (Figures 27, 28). The shape of the piece was influenced by Serra's *Inside and Out*, 2013, especially in relation to his simple shapes with curves.



Figures 27, 28. Dongyi Wu. Sketches, 2015-2016.

Finally, in terms of the only details shown on those pieces, is the essential function of the colors. The cold feeling delivered by metals allowed me to create a space both deep and silent. However, related to De Chirico's paintings, I changed some parts of

the original copper color to black, orange and red via a patina created through the heat of fire. Rich colors like black, orange, red and brown used in De Chirico's painting represented uncomfortable, uneasy or even unreal spaces. In my artwork, the rich color was also applied to the inner parts of the steel piece by using a patina created with chemicals (Figures 26, 31). It gives a contrast because the original color and brown colors are separately revealed on the internal and external surfaces of the piece. Moreover, I created the patina with a special pattern of lines for the inner parts that are associated with the details shown on the newspapers and the resin piece. The texture formed by carving newspapers inspired me to produce the pattern on the steel form. This also builds the connections between different pieces.



Figure 29. Dongyi Wu. Dream7, 2016, 10ft". x3ft.x2.5ft., Steel, Photo Credit: Elizabeth Torgerson-Lamark

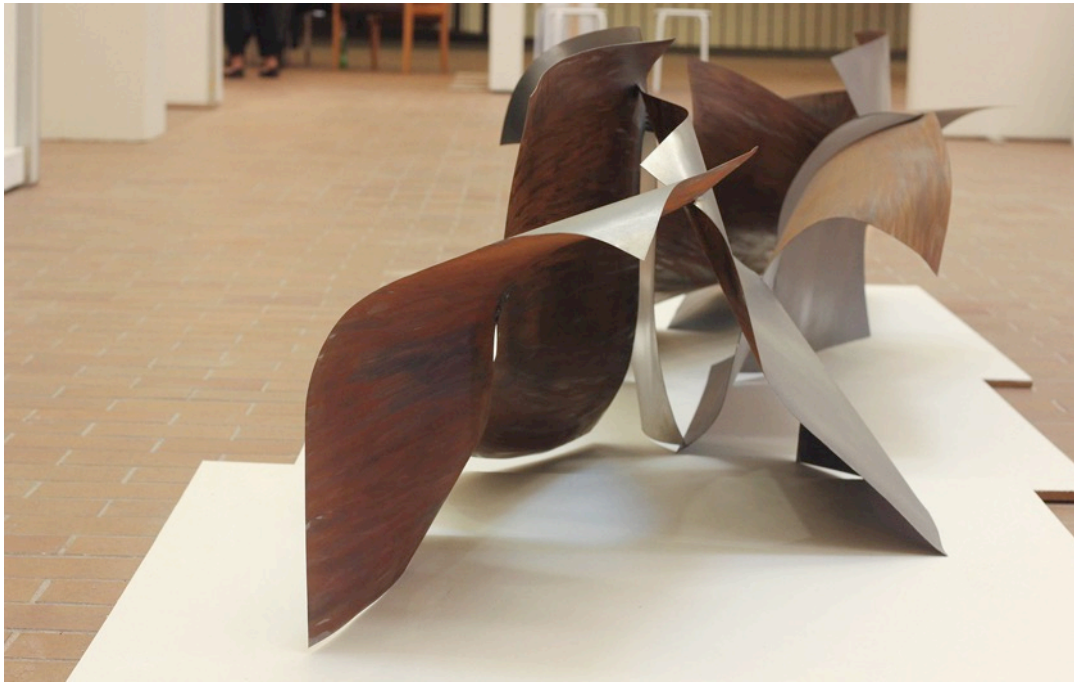
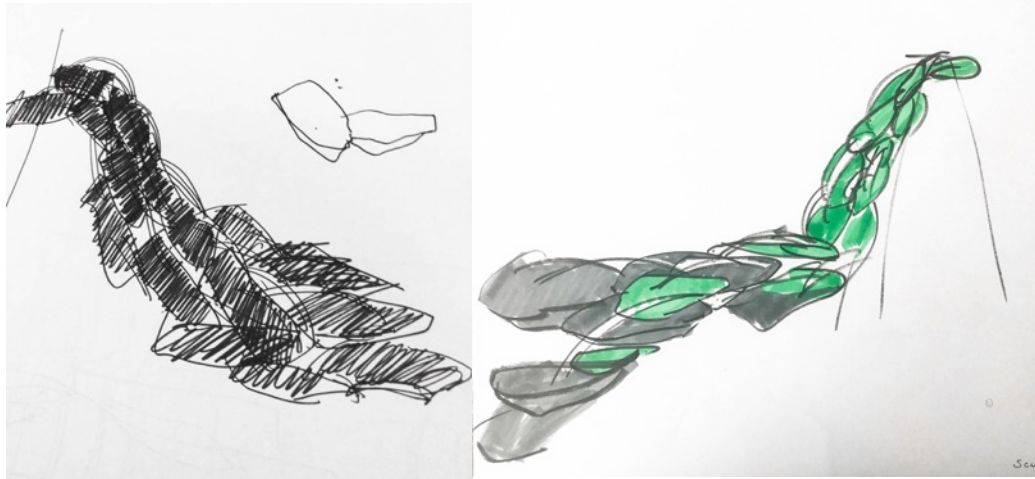


Figure 30. Dongyi Wu. Dream7, 2016, 10ft". x3ft.x2.5ft., steel, Photo Credit: Chenyang Mu



Figure 31. Dongyi Wu. Dream7, 2016, 10ft". x3ft.x2.5ft., steel, Photo by: Artist

Dream5 (Figures 36, 37) is the embodiment of the flowing streams. The previous two pieces expressed the fluidity on the whole dreamscape of the streams, while this artwork depicted streams surrounding me. The streams surrounding me allowed me to see them clearly. These streams convey unpredictable feelings. I want to stress the expression of the motion of streams to reveal the power hidden in the silence, so I paid more attention to “flowing” rather than fluid states in this composition (Figures 32, 33). I was impressed by the way that Hesse installed her work *Several*, letting the pieces hang naturally on the wall. The illusion of falling transformed the motionless objects into moveable and powerful feelings. With the purpose of reproducing the image of flowing streams, I placed most of the green forms against a high wire form, so they seem to fall to the ground. However, while these green forms reach the ground level, they were replaced at the top by gray concrete castings (Figures 34, 35). These reflect the image of streams gradually lost in the distance. With the wide expanse shown by the piece, it is also able to enhance the expression of movement. Moreover, I connected those individual parts by using transparent tubes to boost the elastic feelings between solid elements. Because of the texture and color of the transparent tubes, it is easy for audiences to associate the tubes with flowing streams, which was the best choice for me to successfully enhance the sense of “flow” in the artwork (Figure 37).



Figures 32, 33. Dongyi Wu. Focusing on express “flowing” sense, sketches, 2016.



Figures 34, 35. These green forms reach the ground level, they were replaced by gray concrete castings, sketch and process.



Figure 36. Dongyi Wu. Dream5, 2016, 9ft.×6ft.×8ft., form, concrete, transparent tube.
Photo Credit: Elizabeth Torgerson-Lamark



Figure 37. Dongyi Wu. Dream5, 2016, 9ft.×6ft.×8ft., form, concrete, transparent tube.
Photo Credit: Elizabeth Torgerson-Lamark

Dream4 (Figures 38-40) exhibits a different approach when it comes to expressing the stream image from the dream. Streams in this work were not directly used as the main elements. Cherry wood represents the background of my dream, which I earlier described as the majority of islands submerged by the streams. The original shape of wood forms symbolizes the islands, but is also associated with the shapes of whirlpools with the purpose of building a connection among different elements of the exhibition.

Although the islands were arranged as the main elements, actually they were used for implying the fluid stream. I carved the wood horizontally and symmetrically to show the islands combined with the streams, resulting in the impression of islands in the flowing stream. The arrangement of individual wood parts in a fluid manner implies the streams snaking away into the distance. The concrete members on the top surface of the wood represent something unpredictably carried on the stream, which is not able to be controlled by people.





Figures 38, 39, 40. Dongyi Wu, Dream4, 2016, 55"×22"×5", Cherry wood, concrete, Photo Credits: Elizabeth Torgerson-Lamark

Conclusion

My exploration originated from the emotions that I experienced in my dreams. With the support of analysis and philosophical study I discovered emotions are the motivating force behind our dreams. I narrowed my theme down to anxious dreams, as they are the more memorable, genuine and intensive to me. In recalling my experiences, I acknowledged the feelings of unpredictability and uncertainty as the main reason for making me feel anxious. So I turned my attention to unpredictable feelings exhibited in the anxious dreams. Combining the images in the dream with unpredictable feelings allowed me to express fluidity as the main physical feature for representing anxiety. I created a series of art works with various materials, revealing anxiety in the dream through the use of fluid shapes and multiple angles. Extracting the essential elements and character allowed me to show my concept from different angles. Looking back on it, I appreciate the thinking process of transforming an abstract concept into concrete images. Moreover, I appreciate the way that a large-scale image stitched from small images can be used for future pieces.

Many different materials were used in this thesis. Especially in *Dream2* (Figures 18, 19), I created my personal art language by using resin and newspapers, which have been utilized in work I have created since completing the thesis project.

Finally, the last thing that impressed me was the installation process, which

considered as part of the initial design proved to be distinct from my previous works.

The installation was a way to express my concept not only based on materials or shapes but also in regard to the utilization of an entire space.

The ongoing process of the thesis exploration has been vital for me. It has provided me with a great many experiences regarding materials, concepts, theories and installation. Inspired by this thesis, I have been working on a series of pieces titled *Continuation of dreams*. I have chosen other anxious dreams as the source for the new series. Dreams may remain a focal point for me into the near future. However, several new concepts have stimulated my mind as well.

The exploration of anxiety has revealed hidden and forgotten daily emotions. In the next stage of my work, I may be not limited to the expression of dreamy images. On the contrary, I may pay attention to the small scenes in daily lives. Those scenes might appear to have little meaning, but actually have the power to reveal hidden emotions. This is best defined by a “Prologue”, which are scenes like an opening of a performance; these new emotions accumulate power until the opening movement.

Through the exploration of daily life, I believe I will have the ability to better understand dreams. Whatever types of emotions show up in dreams or daily life will offer new ways to understand the emotions buried deep in our minds.

Overall view in Bevier Gallery



Figures 41, 42. Dongyi Wu. Dream (Overall look in Bevier Gallery), 2016. Photo Credits: Elizabeth Torgerson-Lamark



Figure 43. Dongyi Wu, Dream (Drawings shown on the exhibition), 2016, 9"x9", 9"x9", 18"x12", paper, marker, Photo Credit: Elizabeth Torgerson-Lamark

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